20th Century Studios Presents
A Gotham Group / Night Exterior / Bluegrass 7 Production

A Film by Scott Cooper

SPRINGSTEEN
DELIVER ME FROM NOWHERE

PRODUCTION NOTES

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KEY INFORMATION AND CREDITS

(For a full list of credits, please reach out to your publicity contacts below.)

Written for the Screen and Directed by: Scott Cooper
Based on the Book *Deliver Me from Nowhere* by: Warren Zanes
Produced by: Scott Cooper, Ellen Goldsmith-Vein, Eric Robinson, Scott Stuber
Executive Producers: Tracey Landon, Jon F. Vein, Warren Zanes
Director of Photography: Masanobu Takayanagi, ASC
Production Designer: Stefania Cella
Editor: Pamela Martin, ACE
Costume Designer: Kasia Walicka Maimone
Executive Music Producer: Dave Cobb
Original Score by: Jeremiah Fraites
Casting by: Francine Maisler, CSA

Cast: Jeremy Allen White (Bruce Springsteen), Jeremy Strong (Jon Landau), Paul Walter Hauser (Mike Batlan), Stephen Graham (Doug Springsteen), Odessa Young (Faye Romano), David

Krumholtz (Al Teller), Gaby Hoffmann (Adele Springsteen), Harrison Sloan Gilbertson (Matt Delia), Grace Gummer (Barbara Landau), Marc Maron (Chuck Plotkin), Matthew Pellicano Jr. (Young Bruce)

Release Date: In theaters October 24, 2025
Run Time: 1 hour 54 mins

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SYNOPSIS

From 20th Century Studios, "Springsteen: Deliver Me from Nowhere" chronicles the making of Bruce Springsteen's 1982 "Nebraska" album. Recorded on a 4-track recorder in Springsteen's New Jersey bedroom, the album marked a pivotal time in his life and is considered one of his most enduring works—a raw, haunted acoustic record populated by lost souls searching for a reason to believe.

Setting the Scene:
An Artist on the Precipice of Superstardom

"I think once he got home to unwind, the quiet got a little loud." –Scott Cooper

Autumn 1981. A 31-year-old Bruce Springsteen has just wrapped a wildly successful tour for his latest album, "The River" and, naturally, the executives at Columbia Records were eager for him to return to the studio to make more hits. But the studio was the last place Springsteen wanted to be. Feeling anxious, worn out, and craving the warmth of his old friends and the familiarity of the Jersey Shore, he retreated instead to a quiet house in Colts Neck, a neighboring hamlet near his hometown of Freehold, New Jersey, to rest and recover.

It was during this period from late 1981 to 1982, however, that the artist hit one of the lowest points in his life. Isolated, battling the familial ghosts of his past, and grappling with the effects of a depression he wasn't yet ready to confront or treat, Springsteen began focusing his creative lens on the darker, mournful corners of humanity. Taking inspiration from a variety of sources—from the stories of Flannery O'Connor and Terrence Malick's 1973 film "Badlands," to Suicide's 1977 debut album and the lurid true crime story about thrill-seeking killers Charles Starkweather and Caril Fugate—Springsteen self-recorded 10 songs that would form "Nebraska," one of his finest works to date.

According to **Scott Cooper**, writer-director of the Academy Award-winning film "Crazy Heart," "at its core, it's the story of a neglected soul repairing himself through music. Bruce was coming off the enormous success of 'The River,' and from the outside, it looked like everything was going right. But inside, he was quietly unraveling, experiencing a kind of emotional vertigo—the feeling that the life he'd built no longer matched the weight he was carrying. Bruce was also haunted—not in a gothic sense, but spiritually. Haunted by his father. Haunted by the fear of success, of no longer being like the people he grew up with in Freehold. Out of that haunted state came, in my view, one of the greatest records of the last 50 years. 'Nebraska' wasn't planned. Bruce didn't walk into that room to make a record. He walked in because something deep inside was clawing to get out."

Delivering an Adaption Fit for The Boss

In 2023, Warren Zanes' Deliver Me from Nowhere was published to critical acclaim and would go on to become a best-seller, but it was the writer's appearance on "WTF with Marc Maron" that caught the attention of producer Eric Robinson who brought the feature film potential of Zanes' book to Gotham founder and his producing partner on the film, Ellen Goldsmith-Vein, who was equally taken by the story and the potential for a biopic that reimagined the genre.

Robinson admits he became obsessed with Zanes' story. He saw a multitude of cinematic opportunities in the book's deep-dive into the mindset of the artist, who, during the making of this pivotal album, was struggling with depression and unresolved trauma. After discussing with Goldsmith-Vein, they agreed he should arrange a meeting with Zanes in New Jersey, where Robinson confesses he "pitched his heart out," convincing the author that their goal was to honor the intimacy and specificity of the book's scope. "Warren asked me who I wanted to direct it, and Ellen and I had been discussing possible directors," recalls Robinson. "We both thought there's only one filmmaker with the emotional depth and understanding of the human condition necessary to bring the soul of 'Nebraska' to the screen, and that was Scott Cooper. When I presented the idea to Warren, he got it right away."

Zanes was sold on the idea of giving Goldsmith-Vein and Robinson his blessing to adapt the story for the big screen when he saw their commitment to avoiding hagiography altogether. According to Goldsmith-Vein, "the idea wasn't to do a Springsteen documentary, which has been done beautifully before, but to make a narrative film about this specific period. After all, it's Bruce Springsteen, and he and his long-time manager and producer, Jon Landau had notoriously passed on every idea that was brought their way, so I was hopeful, but I thought, well, we'll see what happens. I knew one thing for sure and that was that we needed a filmmaker who was undeniable, and that the only person that could access the kind of emotional depth, grittiness and authentic human experience that this story demanded, whose films were beautifully rendered and who understood music and artistry, was Scott Cooper"

Luckily, Goldsmith-Vein had been communicating with Cooper via email on another project and she and Robinson had met him only weeks earlier at an event. They sent him a note, not knowing what to expect, but they were hopeful they would land the white whale.

"I received an email with the subject heading 'Nebraska' and beneath it an email that simply said, 'Are you a fan of Bruce Springsteen's Nebraska?' And I wrote back, 'Who isn't? I think it's one of the finest albums of our time,'" says Cooper.

As it turns out, "Nebraska" had profoundly shaped Cooper's artistic vision for years. (He had listened to the album on repeat as he was directing his 2013 film "Out of the Furnace.") He immediately bought the book and dug deep into the material and found a way forward. After several conversations with Ellen and Eric, he signed on to write, direct, and produce the film alongside them.

Soon after, the group was joined by producer Scott Stuber, the former chairman of Netflix Films who had previously worked with Cooper on 2022's "The Pale Blue Eye." As a lifelong Springsteen fan who has attended every one of the musician's tours, Stuber agreed that Cooper was the only director who could've helmed the project. "As a fan, I understood how important 'Nebraska' was to Bruce's artistic journey. I think everyone who creates struggles. The essence of creation is a dream, and it is very hard to see something and believe in something that others don't quite see. It's the core of what has always drawn me to storytellers. Their ability to find meaning through words and help the rest of us make better sense of the difficulties and struggles we all endure," says Stuber. He adds, "Scott Cooper is a real artist, who has worked very hard to find truth in his stories. His characters are always real and flawed, just like all of us. He understands the human condition, which made him the perfect filmmaker to honor and portray Bruce and his journey. He's a filmmaker that comes at the story from a place of honesty and truth."

On his approach to adapting *Deliver Me from Nowhere*, Cooper explains: "Warren's book struck me as intimate, honest, and deeply moving—a portrait of Bruce wrestling with unresolved trauma that most are unaware of. It was authentic, fresh, and cinematic. I had no interest in a cradle-to-present day biopic. I wanted something narrower, more intimate—but epic in emotional scope," he says. "This isn't about 'The Boss,' the icon. It's about Bruce—alone, at a crossroads, staring inward. Before the massive stadiums. Before the synths. 'Before Born in the U.S.A.' I wanted to strip away the mythology of Bruce and find the man in Colts Neck, New Jersey, with nothing but a guitar and a four-track cassette recorder, asking the same questions we all ask when we feel lost. To me, that raw honesty is where the music lives. And bringing that to the screen changed me."

Zanes reached out to Springsteen and Jon Landau via email, and much to everyone's surprise and delight, Landau answered right away. Landau said he was a huge fan of Scott Cooper's films. Upon responding, he noted that the filmmakers would likely have to wait a while for Bruce to weigh in, as he was about to go out on tour. But, when a peptic ulcer paused the tour, the Producers flew Scott Cooper to New Jersey to meet with Springsteen. Their connection was immediate and abiding, so much so that Springsteen would share some deeply personal stories that he'd never revealed before.

"I'd seen 'Crazy Heart,' so I knew Scott knew how to handle music in a film. I'd seen 'Out of the Furnace' so I knew he could capture the blue-collar life and had real feel for it," says Springsteen. "The tone of his films had a grittiness to them that I really liked—they were a throwback to '70s cinema, which is one of my favorite eras in film. He also knew he wasn't making a biopic, but a character-driven drama with some music…Outside of being a lovely man and an amazing director, he felt like the right guy for the job."

"We met each other and just talked," recalls Landau. "We talked about Scott's films, we talked about life. It was a real get-to-know-you session, and when it was done, Bruce and I felt exhilarated."

Says Cooper: "Both Jon and Bruce were remarkably generous throughout the script's development—offering insights, some never before shared—knowing I was striving for authenticity at every step. They weighed in on everything from production design to costuming, down to the smallest details. I also turned to them during casting, ensuring every choice felt true to the world we were creating."

"There were certain moments in the film where I naturally felt I needed to stay away or stay home because they were challenging enough without me being there," says Springsteen. "But it was a lovely set to be on. It was a dream set. Everyone was working in concert, no egos, just trying to get the best they could out of the film and the experience."

Production on "Springsteen: Deliver Me from Nowhere" began on October 28, 2024, filming primarily on location in and around New Jersey, including Montclair and the Jersey Shore, with additional locations in New York City, Memphis, and Los Angeles.

The shoot was an intensely personal one for Cooper—an experience bookended by personal tragedies. "It's probably my most personal film because my father, who died the day before I started shooting, was the one who introduced me to Bruce Springsteen and 'Nebraska.'"

While directing the elaborate "Born to Run" concert sequence as production was drawing to a close, Cooper received devastating news: his home had been lost in the Los Angeles wildfires that erupted on January 7, 2025. Upon learning Cooper's wife and daughters were sheltering in a hotel, Springsteen immediately opened his home to them. "When I returned to LA after wrapping, I joined my family at Bruce's Los Angeles house. He took us in, embraced us, and helped us find our footing," says Cooper. "My daughter Stella's guitar had burned in the fire. So what does Bruce do? He sends her one of his own. That's the kind of man he is—generous, humble, deeply human. To have him beside me on set every day, and now to have this film as a permanent record of that bond, was life-changing," says Cooper.

He continues: “Bruce is famously exacting—he’s called The Boss for a reason. But in the moments that mattered most, he was simply a friend. His generosity, his humanity… being on the receiving end of that has been one of the greatest gifts of my life.”

Authenticity Over Mimicry:
Casting “Springsteen: Deliver Me from Nowhere”

“They don't teach swagger at Juilliard. You either have it, or you don't.” —Scott Cooper

Jeremy Allen White (“Bruce Springsteen”)

When he was first approached about playing Bruce Springsteen on screen, the immediate answer for Emmy and Golden Globe Award-winning actor Jeremy Allen White wasn’t “yes.”

“It wasn’t an immediate ‘yes’ for me. Not because it wasn’t exciting, but because it’s *Bruce*,” admits White. “I thought about it for a week or so. Then Scott reached out and told me that Bruce had watched some of my work and thought I should do it. We talked about the approach, and I understood that the focus of the film was, at the end of the day, a man rooted in his creative process. Knowing that momentarily alleviated some of the pressure.”

For the filmmakers, White was the only choice for the role. “Jeremy embodies this compelling blend of intensity, vulnerability and authenticity,” says Cooper. “He also shares some intangible qualities with Bruce—apart from a physical resemblance of Bruce in 1981 and ’82—so much so that Bruce's wife, Patti Scialfa, when she saw Jeremy on set, said, ‘Oh my God, he looks like Bruce when I first met him.’ He has this natural, lived-in presence.”

Cooper continues: “But two things that Jeremy has that I thought were critical are humility and swagger. They don't teach swagger at Juilliard. You either have it, or you don't. For me, this isn't a film about mimicry. It's a film about finding the essence of who Bruce is because there's only one Bruce Springsteen. I wanted to fully immerse the viewers in the intimate experience of how these now iconic songs came to be.”

On Meeting and Embodying Springsteen:

The first time White ever met the man he was going to play was onstage at Wembley Stadium. “He was doing a big show as he does. I came early and during rehearsals, he was singing “Born to Run” and he saw me and pulled me up on stage,” recalls White. “So, the first 10 minutes we spent together was right in the middle of the stage.”

"During the show, with the stadium packed, he was trying to find me and hold eye contact with me. He did this a couple of times, and it was as if he was trying to see if I could handle it. If I could just have a taste. He was transferring some of the energy from these thousands and thousands of fans to me and just trying to say, 'this the thing.'"

"Jeremy didn't try to do any sort of impression. He simply inhabited my inner life. The camera picked up on those complexities and that was essential in making the character completely believable. That's where he's performing his magic from, and he just did a beautiful job of it," says Springsteen.

White, who was already a fan of "Nebraska" prior to filming, had a built-in, bone-deep understanding of what the album meant, which helped his research. "I talked to Bruce a lot about 'Reason to Believe,' which is the last track on the album. It always filled me with a little bit of hope, but Bruce has told people publicly that he thinks it's the least hopeful song on the whole record," jokes White. "But I think that album in particular is about loneliness, people, and obscurity. And it's something I've always found that I could lean on when I was feeling lost or a little bit alone."

During production, Springsteen gave White as much space as he needed but was there to advise him whenever he asked. "Having Bruce and Jon on set really infused the movie with so much life and authenticity," says Cooper. "Jon Landau actually said to me, 'Scott, this is the first time in 50 years that Bruce has ever handed the wheel over to somebody else.'"

On Learning to Sing:

Prior to signing onto the film, White had little experience singing or playing the guitar. "I at least needed to get to the place where I could feel as comfortable and as natural as possible, because Bruce is at his most comfortable when he's got a guitar in his hands," he says.

White watched countless hours of Springsteen's performances and interviews on YouTube and worked with guitar coach J.D. Simo and vocal coach Eric Vetro for five months. "The nice thing about 'Nebraska' is that the songs are written so beautifully, all you have to do is speak the words almost and you feel immediately close to them, and you feel in-character," says White. (It also helped that the guitar he uses in the film is the same 1953 Gibson G-200 that Springsteen played when he recorded "Nebraska.")

"But 'Born in the U.S.A.,' 'Born to Run,' 'Dancing in the Dark,'—that was the scariest to me because everyone knows those songs and you can hear Bruce's voice," he says. "With those songs I had to puff my chest out a little bit and find some of that confidence." And that's where the months of training came in.

All of White's singing was recorded live on set, including "Born in the U.S.A.," which was filmed at the Power Station, the same studio where Springsteen and the E Street Band had recorded the album in January 1982. The scene was, as Cooper puts it: "as electric and spine tingling a moment as I've ever had in my life."

Jeremy Strong ("Jon Landau")

Scott Cooper and Emmy and Golden Globe winner Jeremy Strong first collaborated together on 2015's "Black Mass." While Stong's role in the film was ultimately cut, the pair had formed a deep friendship and appreciation for each other's work ethic. So much so, that the process of casting Jon Landau—who was an acclaimed music critic, author and early supporter of Springsteen's career before he became his manager—was, like that of Jeremy Allen White's, remarkably easy for Cooper.

"Jeremy Strong is one of our finest actors. He does the work. He does the type of research that few actors do when playing known figures. He brilliantly conveys Landau's fierce intellect, deep compassion, and emotional intelligence, grounding the film's heart in their complex friendship," says Cooper.

Though Strong hadn't heard of Jon Landau before taking on the role, his knowledge of him now verges on encyclopedic. "'Confessions of an Aging Rock Critic,' which was an essay Landau wrote in 1971, is an absolutely astonishing piece of journalism. He also wrote a famous article in 1974 called 'Growing Young with Rock and Roll' about seeing Bruce play a show in Harvard Square in Cambridge, Massachusetts. And in that article is probably the most famous line in all of rock criticism: 'I've seen the future of rock and roll, and its name is Bruce Springsteen.'"

"Let me tell you something," says Landau, "if you're used to being behind the scenes and then going out front in a film, who would imagine that you'd wind up with Jeremy Strong playing you in the film? It's an honor to have an artist of that caliber commit to interpreting you and spend the amount of time and effort that he did in doing it. He's got the speech, the cadence, the rhythm, the walk, he's got whatever it is that makes me me."

"The central relationship in the film is between Bruce and Jon," says Cooper. "It's a love story, of sorts. It's a relationship that deeply heartens me and I think we all wish we had a Jon Landau in our life."

"Someone said of him that he's a man who gets to 10 by counting out nine numbers, one at a time," says Strong of Landau. "He's the steady hand for Bruce. His role has been to help guide Bruce, protect his artistic instincts and help translate his vision. For him, the big picture has always been about Bruce as an artist. He encourages and nurtures that vision, coaxing it along, guiding it with that steady hand."

This could also be true of Strong's effect on his co-star. According to White, "When Scott told me he was going to talk to Strong about playing Landau, I was so excited. His way of working is just incredible. He makes me feel so taken care of…the way that Landau takes care of Bruce kind of rubbed off on the way Jeremy took care of me sometimes. And I needed it."

Paul Walter Hauser ("Mike Batlan")

It was important to the filmmakers to find an actor who could infuse the darker themes of the film with grounded humor and warmth. And they found their man in Emmy winning actor and comedian Paul Walter Hauser, who was tasked with portraying Mike Batlan, Springsteen's longtime guitar tech and friend.

"Mike Batlan was not a creative collaborator, but he was incredibly loyal," says Hauser. "He'd been on the road with Bruce long before he busted through the ceiling, in the days when they were all sharing hotel rooms and spending their money on beer and gas. He's with Bruce during this emotionally difficult time, and he becomes a sort of makeshift engineer for the original recording of the 'Nebraska' album."

According to Jeremy Allen White, "Paul Walter Hauser is one of those guys who can do drama and comedy so well. For a film that's dealing with some heavy stuff, Paul brings that much-need levity in Batlan. Batlan's a protector. Batlan's an angel."

Stephen Graham ("Doug Springsteen")

Embodying a formidable figure such as Doug Springsteen—a monolithic, authoritarian father whose alcoholism and mental health challenges made him both terrifying yet vulnerable—required the talents of an equally formidable actor. The choice to cast BAFTA Award-nominated actor Stephen Graham was a clear one.

"Apart from being a near physical match to Doug Springsteen, Stephen is someone I've long wanted to work with. He was all set to play a wonderful role in my film, 'Black Mass,' starring his close pal, Johnny Depp, but his schedule made it an impossibility. But I knew we would one day find ourselves on a set together. And I'm so thankful we did. Don't take my word for it, ask Bruce and Jon: he is Douglas Springsteen," says Cooper.

Graham spoke at length with Springsteen to gain insights into who Doug was as a man and a father. "He's a complex man," says Graham of Doug Springsteen. "He came from a place where he didn't

really know how to show affection, and he was one of these men from an era where you left the house at six. You go to work. You work hard and then unwind by drinking."

He notes that Doug Springsteen's mental health challenges gradually worsened and left him particularly vulnerable later in life. "I think, after a lot of talking and listening, my job was to try and capture that as much as I could within these beautifully crafted scenes, and to try and show how the relationship affected Bruce later on in his life."

It was during Graham's discussions with Springsteen that he also picked up on a habit The Boss himself wasn't aware of: "I noticed when Bruce speaks about his dad, he kind of changes the tone of his voice and creates an image of this formidable character. I asked him if he was aware of that and he said he wasn't. He'd created this construct of 'Doug.'"

Odessa Young ("Faye Romano")

"When I was writing the screenplay, Bruce said to me, 'You know, I was seeing a few people at the time. I wasn't a monk,'" says Cooper. "We talked about the strengths and the vulnerabilities in some of the women, and not being as emotionally available as he wanted to be and to give them what they deserved because he was so deep into his writing and creative excavation."

Cooper then created Faye, a composite character, played in the film by Odessa Young. As a young girl growing up in Australia, Young was first introduced to Springsteen's music through her father—a musician who happens to perform in an annual Springsteen tribute concert in Sydney for charity—and her connection to the script was immediate.

"My first reaction to the script was a very emotional one. I'm a big fan of Bruce Springsteen and 'Nebraska,' and I thought Scott had told the most intuitive version of the making of the album, which is all about feeling, tone, and loneliness," says Young. "You know when you get excited about something, your heart rate goes up, and you get kind of sweaty and happy—that was my reaction to the script. I was genuinely excited to see this story be told."

"We had a wonderful find in Odessa Young," says Cooper. "I want someone who the audience doesn't know that well, feels like a Jersey girl, but evokes a young Debbie Harry. Odessa infuses Faye with this vivacious quality, but also strength and emotional vulnerability. She's funny, she's smart, she's strong—someone Bruce should want to be with."

For Young, Faye was a kind of "spiritual amalgamation of the people who were in Bruce's life around that time, who's meant to provide a lot of context about the way he sees himself. I think often in romantic relationships, we come face to face with the parts of ourselves that we don't want to face."

David Krumholtz ("Al Teller")

Portraying Al Teller, a larger-than-life music industry executive at Columbia Records, is David Krumholtz. "Al is a mover and a shaker, as well as a dealer, and a hustler. He's also a very impatient man," said Krumholtz. "He's ready for the next big Bruce Springsteen album, and he doesn't want to wait for it. There's money to be made now, so why do this other thing instead. He isn't too impressed with "Nebraska." It has no hits, Bruce won't promote it, and he isn't sure how the label is going to sell it."

Gaby Hoffman ("Adele Springsteen")

A loving and stable presence in Bruce's life, Adele Springsteen infused her son with her love of music when he was young and later became one of his muses. She was the glue that held the Springsteen family together. Gaby Hoffman immediately caught Cooper's eye: "When I began researching Bruce's mother, Gaby was the first person who came to mind—not only for her strikingly similar bone structure, but for her shared intellect wit, and warmth. I showed Bruce her photos, and he was stunned by how closely she resembled his mom. As Adele, Gaby embodies unconditional warmth, quiet strength, and emotional honesty, qualities that profoundly shaped Bruce's compassion. She's long been a favorite of mine, and I'm thrilled she's part of the film. In just a few scenes, she leaves an indelible mark."

"There's footage of Adele dancing on stage with Bruce at multiple concerts," said Hoffman. "Even though it's a limited window, I got a great sense of who she was by watching those videos. The footage connects with all that Bruce has said about her as well, which is that she was full of vim and vigor, and had a lust for life. Adele was fiercely protective and incredibly supportive of her son. She was his ballast."

Harrison Sloan Gilbertson ("Matt Delia")

A close friend since childhood, Matt Delia was Springsteen's north star. A talented mechanic, who has nothing to do with the music industry, Delia was a staunch ally, ready and able to take the wheel or act as co-pilot when Bruce wants to zig-zag across the country.

"Harrison Gilbertson and Jeremy Allen White already knew one another," says Goldsmith-Vein. "Harrison and Jeremy are the cinematic version of these two real friends. Matt came to the set. He and Bruce were so happy to see each other. It was great watching them, watching younger versions of 'themselves.' They were laughing, and they seemed so connected to who they were then, and the guys they are now."

Marc Maron ("Chuck Plotkin")

Considering Marc Maron's role in bringing "Springsteen" Deliver Me from Nowhere" to life, it was only fitting to cast him as producer, audio engineer, and mixing engineer, Chuck Plotkin, who was best known for recording, engineering, mastering albums by Bruce Springsteen and Bob Dylan, among other acclaimed artists.

"The film is the story about a significant artist's quest, and persistence, to honor his vision," says Maron. "There were a lot of people around Bruce who kept telling him that "Nebraska" wasn't the record to make. I mean, he had half of "Born in the USA" in the can, and it was ready to be finished. He needed to make "Nebraska" first though. So, he gathered his allies, like Chuck, and remained committed to finding the truth, exploring it and sharing the information, with no limitations."

Matthew Pellicano, Jr. ("Young Bruce")

Matthew Pellicano, an actor whose age belies his wisdom, was cast to play young Bruce. "He portrays young Bruce with soulful innocence and emotional transparency, beautifully capturing Bruce's foundational emotional wounds," says Cooper.

"Young Matthew is glorious," said Stephen Graham. "He's an amazing talent and an absolute delight to work with. He has this wonderful, growly, husky voice of a seventy-year-old man. It's unforgettable and a bit funny coming out of a child." Gaby Hoffman added that, "He's very confident, yet also sensitive and comfortable being vulnerable. He can just fill the boots, which is, you know, no small thing."

The E-Street Band and The Stone Pony Band

Casting the East Street Band was a difficult task that required musicians who could not only authentically capture the E Street Band in how they looked, but how they played. In fact, some of the E Street Band members themselves recommended their counterparts in the film: Max Weinberg recommended Yeah Yeah Yeahs drummer Brian Chase due to their similarities in style, while Steven Van Zandt recommended actor Johnny Cannizzaro personally on account of him being a dead ringer for famed guitarist in the '80s. Garry Tallent is played by guitarist Mike Chiavaro; Clarence Clemons by saxophonist Judah L. Sealy; Roy Bittan by pianist Charlie Savage; and Danny Federici by Andrew Fisher.

Leading the house band at The Stone Pony in Asbury Park, is Jay Buchanan, lead singer of Rival Sons—a vocalist, who, according to director Scott Cooper, "needed to make us feel like we were hanging on for dear life." (Buchanan also served as a vocal coach for Jeremy Allen White.) Rounding out the band are Greta Van Fleet brothers Jake and Sam Kiszka, as well as Askel Coe and Henry Hey.

Behind the Scenes of "Springsteen: Deliver Me from Nowhere"

"It would be a major disservice to America's most authentic artist if we didn't strive for deep authenticity when it came to our production value." —Scott Cooper

Director Scott Cooper called upon frequent, trusted collaborators to recreate two distinct eras in Springsteen's life: his late-1950s childhood, and the vibrant scene found in and around Asbury Park in the early 1980s. Department heads included cinematographer Masanobu Takayanagi ("Out of the Furnace," "Hostiles"), production designer Stefania Cella ("The Pale Blue Eye," "Black Mass"), costume designer Kasia Walicka Maimone ("Moonrise Kingdom," "Capote"), and composer (and Lumineers founder) Jeremiah Fraites ("The Hunger Games: Mockingjay Part I," "The Hunger Games: Catching Fire"). Together, they would build the look and the vibe of Springsteen's New Jersey.

Locations:

- Production shot on location as much as possible, filming scenes on the actual boardwalk and convention hall in Asbury Park; The Stone Pony concert venue; downtown area of Freehold, New Jersey; and the Power Station at BerkleeNYC recording studio, where Springsteen and the E Street Band recorded "Born in the U.S.A" in 1982.

Production Design:

- Though the carousel building in Asbury Park still stands, the original carousel itself no longer exists. Production designer Stefania Cella and team sourced a vintage carousel from an antique dealer in Pennsylvania and refurbished it as close to the original as possible from archival images.

- While the Colts Neck, NJ house where Springsteen originally wrote "Nebraska" still exists, it had been renovated by its owners and no longer had the midcentury interiors Cella needed. She scouted homes in Hoboken and Jersey City and found a home owned by older couple whose structure hadn't been touched at all since the 1950s. Most importantly, the home had large windows that faced a lake. "What was very important for me was the landscape outside," says Cella. "I wanted nature, and the melancholy from the outside, to feel almost like it was inside." Cella focused on outfitting the interiors in shades of orange and green to evoke the last leaves of fall.

- To accommodate the more intimate scenes where Jeremy Allen White is singing and recording, the bedroom was constructed on a soundstage to allow for better cinematography and sound capture. The walls were kept intentionally bare, as well. "He's coming in as a naked soul without any of his personal belongings, so I didn't want to put anything on the walls. It gives the feeling that he's completely removed from the space he's in."

- Springsteen gave Cella access to his vault where she was able to scan the original notebook he used when writing "Nebraska" in addition to other music from the early '80s. "I was able to reference his own handwriting and all the scribbles that he does when he writes. I'm telling you…as a fan of Bruce Springsteen, when I was looking at those pages of his original writings with the lyrics of 'I'm on Fire'—I couldn't believe I was actually at work."

- One of the more deceptively complicated tasks Cella faced during production was removing all signs of modernity from the New York/New Jersey sidewalks and buildings during scenes filmed on location. From the modern tools and equipment inside the Power Station to the street signs in midtown Manhattan, anything that was created post-1981 needed to be physically removed and/or digitally altered.

Cinematography:

- From that start, director of photography Masanobu Takayanagi sought to reflect the emotional essence of "Nebraska" through his cinematography by not employing any techniques that felt showy in any way. "I wanted to make this movie in the way that Bruce made that album, meaning with truth to the emotion. There's nothing to show off, almost like Bruce Springsteen himself," says Takayanagi.

- Scenes that take place in the 1980s were filmed primarily with Nikon still focal lenses that were era-appropriate, originally built in the 1970s and '80s.

- The flashback scenes to Springsteen's youth, however, were captured in black and white with slightly more modern Atlas Orion anamorphic lenses. According to Takayanagi, while they're a newer model of anamorphic lens, other lenses he tested "made it feel like the black and white was screaming, giving the characters personalities that were too strong. It felt like a showcase of the lenses rather than a showcase of the actors."

- Takayanagi took a similar approach to the lighting: "Everything goes back to 'Nebraska,' just barebones. We didn't need too many instruments, even in the concert scenes, we just lit it the way they lit it back then. We did use more technology to fine tune things for convenience, but we just stuck to the rawness and reality as our guides."

Original Score:

- Composer Jeremiah Fraites is originally from New Jersey and has, like many musicians, viewed "Nebraska" as a touchstone for his own musical journey. "I lived in New Jersey for 24 years and I know what it feels like to make a huge album and come back to a house empty and alone, having this feeling like the whole world knows you, but you don't know who you yourself are. I know what it feels like to struggle with depression and isolation—what's the next move and what does it all mean? All that firsthand experience went into the score."

- Fraites uses much of the same instrumentation from the Terrence Malick movie "Badlands," including the glockenspiel, electric guitars, and the New York Philharmonic as a string bed. Once he had final rendered audio stems, he and his team ran some of them through a TEAC 144—the same model multi-track recorder that Springsteen famously used—in order to capture a similar sound to that of "Nebraska."

- The upright piano Fraites uses in his score was initially built in 1955 and bears the nickname, "Firewood." "The strings have never been changed and it has a really specific sound," says Fraites. "I had it tuned by a guy in Denver and when I asked him what he though of the piano, he said, "partner, it's firewood.' The name just stuck. Fraites chose to use Firewood in his score "because it felt exactly like what Bruce was going for with his guitar recordings in 'Nebraska.' It's an engineer's worst nightmare, but the raw sound and authenticity of that piano is one of a kind."

- Fraites' band, The Lumineers, covered two of Springsteen's songs from "Nebraska" in a campaign tied to the publication of Warren Zanes' book in 2023.

Hair & Makeup and Costumes:

- According to Jackie Risotto, the film's makeup department head, Faye's entire look is influenced by an early-1980s–era Debbie Harry. Faye would have been paying attention to the new music bursting out of New York. The way her makeup is applied, the color her hair is dyed, and her wardrobe act as an homage to Blondie's lead singer.

- Many of the costume pieces Jeremy Allen White wears in the film are part of Bruce Springsteen's actual wardrobe, including the original white and blue plaid shirt from the early 1980s that Springsteen had often been photographed in. The shirt was in a very fragile state, and costume designer Walicka Maimone was concerned that it might disintegrate. Springsteen told her not to worry about it. He said that if it fell apart, it would be for the right reason.

Bios

CAST:

JEREMY ALLEN WHITE ("Bruce Springsteen") is an award-winning, dynamic actor known for his impressive, compelling performances that captivate both fans and critics alike.

Jeremy can currently be seen as "Carmy" in season four of the hit FX series "The Bear." The show became an overnight smash success and holds the record for a Comedy Series with 23 Emmy nominations. Jeremy has garnered multiple accolades, including a Critics' Choice Award, two SAG Awards, three Golden Globes, and two Emmys for his standout performance. With the 2025 Golden Globes win, White joins Michael J. Fox and Alan Alda in achieving the rare feat of winning "Best Actor in a Television Series – Comedy" in three consecutive years, following his wins in 2023 and 2024.

Jeremy currently stars in "Springsteen: Deliver Me From Nowhere" for 20th Century. Written and directed by Scott Cooper, the film features Jeremy in the transformative role of Bruce Springsteen, set to the iconic music of Springsteen's landmark album "Nebraska." This deeply evocative project promises to bring the raw intensity and realism of Nebraska to life on the screen, with Jeremy embodying the legendary artist.

In film, he was recently seen in Sean Durkin's "The Iron Claw," opposite Zac Efron and Harris Dickinson. Based on a true story, the A24 film follows the rise and fall of world-famous wrestling siblings, the Von Erich's, their family dynasty and their notorious impact on the sport. Prior to that, he starred alongside Jessie Buckley and Riz Ahmed in Apple's Fingernails, directed by Christos Nikou. The sci-fi love story, set in a world where a test can measure whether couples are truly in love, follows "Anna" (Buckley) and her certified lover "Ryan" (White) as she begins to work in an institute to help couples succeed.

Jeremy is beloved for playing "Lip Gallagher" on the mega-hit "Shameless" for 11 seasons. In 2020, he starred in Dave Franco's hit "The Rental," opposite Alison Brie, Dan Stevens and Sheila Vand. In 2018, White appeared in Amazon Prime's "Homecoming" opposite Bobby Cannavale and Julia Roberts. His film credits include Antonio Campos's "Afterschool," "The Time Being" opposite Frank Langella, and "You Can't Win" opposite Michael Pitt. Additionally, he can be seen as the male lead of the independent feature "After Everything" opposite Maika Monroe and Gerardo Naranjo's English debut "Viena and the Phantoms," a film about life on the road with an 80s punk band, where he stars opposite Dakota Fanning.

JEREMY STRONG ("Jon Landau") is an Emmy, Golden Globe and Tony Award winning actor. He currently stars in Scott Cooper's "Springsteen: Deliver Me From Nowhere." He was recently seen in Ali Abassi's drama "The Apprentice," for which his performance as "Roy Cohn" has been unanimously acclaimed, garnering hm an Academy Award nomination. Strong made his return to Broadway last Spring in "An Enemy of the People," for which he won the Tony Award for Best Actor in a Play. Strong won the Emmy, Golden Globe and Critics Choice Award for his portrayal of Kendall Roy in Jesse Armstrong's award-winning HBO series "Succession." His

previous credits include Aaron Sorkin's "The Trial of the Chicago 7," Adam McKay's "The Big Short," James Gray's "Armageddon Time," Kathryn Bigelow's "Zero Dark Thirty," and Steven Spielberg's "Lincoln."

Emmy, Golden Globe and Critics Choice award winner **PAUL WALTER HAUSER** ("Mike Batlan") is a force to be reckoned with. Hauser received critical acclaim starring opposite Taron Egerton in Dennis Lehane's "Black Bird" for Apple TV+, receiving an Emmy, a Golden Globe and a Critics Choice award for his performance. He also received a nomination for the 2023 Screen Actors Guild Awards in the outstanding performance by a male actor in a television movie or limited series category. Hauser was the only actor who was not the lead of a series to be recognized in the category.

He recently starred in Doug Liman's "The Instigators" for Apple Original Films alongside Matt Damon, Casey Affleck and Hong Chau. He also starred in "The Luckiest Man in America" and recently voiced the character Embarrassment in Disney-Pixar's smash-hit sequel "Inside Out 2." He also voiced the Dark in Netflix's "Orion and the Dark" opposite Jacob Tremblay.

Up next, Hauser will also star opposite Liam Neeson and Pamela Anderson in Paramount Pictures' "The Naked Gun" from director Akiva Schaffer. He recently wrapped production on Amazon and MGM Studios' action-comedy "Balls Up" opposite Mark Wahlberg, as well as 20th Century's Bruce Springsteen biopic starring Jeremy Allen White, "Springsteen: Deliver Me from Nowhere," in which Hauser portrays Springsteen's longtime guitar tech Mike Batlan. He will also portray the late "Saturday Night Live" legend Chris Farley in New Line Cinema's upcoming biopic "The Chris Farley Show."

Hauser starred in Season 2 of Apple TV+'s hit comedic series "The Afterparty," from Lord & Miller, and Bron Studios' "Americana," opposite Sydney Sweeney, Halsey and Eric Dane. Hauser is best known for his scene-stealing performance as Shawn Eckhardt in Craig Gillespie's "I, Tonya," starring opposite Margot Robbie, Sebastian Stan and Allison Janney. Following that success Hauser landed another breakout role as Ivanhoe in Spike Lee's "BlacKkKlansman," which earned a statue at the 2019 Oscars®. Hauser gained critical acclaim for his performance in Clint Eastwood's "Richard Jewell," starring in the titular role opposite Sam Rockwell, Kathy Bates, Jon Hamm and Olivia Wilde, and earning the Game Changer Award from the Hollywood Critics Association as well as the Breakthrough Performance Award from the National Board of Review.

Among Hauser's other credits is his widely known fan-favorite role as Stingray in Netflix's smash hit "Cobra Kai." He also reunited with director Craig Gillespie in the Disney film "Cruella," opposite Emma Stone and Emma Thompson. His other recent credits include the comedy film "Queenpins," in which he appears opposite Kristen Bell and Vince Vaughn, and "Delia's Gone," starring alongside Marisa Tomei.

ODESSA YOUNG ("Faye Romano") can be seen in 20th Century Studios' "Springsteen: Deliver Me from Nowhere," directed by Scott Cooper, which chronicles the making of Bruce Springsteen's classic album "Nebraska." Starring opposite Jeremy Allen White, she plays "Faye,", Springsteen's love interest. Odessa previously completed shooting the Netflix limited series Black Rabbit opposite Jude Law and Jason Bateman which follows the owner of a New York City hotspot who allows his turbulent brother back into his life, opening the door to escalating dangers that threaten to bring

down everything he's built. She plays "Gen," an East Village tattoo artist and daughter of Bateman's character, Odessa will soon be seen in the lead role of "Amy Mulvaney" opposite Jacob Elordi on Prime Video Australia's limited series "Narrow Road to the Deep North," the TV adaptation of Richard Flanagan's Booker Prize-winning novel of the same name. Set against the shadows of World War II, this tells the epic story of Lieutenant Dorrigo Evans, and how his all-too-brief love affair with Amy Mulvaney shaped his life.

Odessa recently starred in three independent features: Justin Kurzel's crime thriller film "The Order" opposite Jude Law, Tye Sheridan and Nicholas Hoult; Thordur Palsson's psychological horror film "The Damned;" and Zia Anger's "My First Film." She previously starred in Antonio Campos's critically acclaimed HBO Max limited series "The Staircase" with Colin Firth and Toni Collette and portrayed the lead role in Eva Husson's feature "Mothering Sunday" with Olivia Coleman, Colin Firth and Josh O'Connor.

Additional film credits include, "Manodrome" opposite Jesse Eisenberg and Adrien Brody; Josephine Decker's "Shirley" opposite Elisabeth Moss and Michael Stuhlbarg; Sam Taylor Johnson's "A Million Little Pieces" opposite Aaron Taylor-Johnson; the Sundance hit "Assassination Nation" directed by Sam Levinson; and Simon Stone's award-winning feature "The Daughter" for which Odessa earned an AACTA Award for Best Lead Actress - the youngest actress to ever do so. Theatre credits include "The Mother" opposite Isabelle Huppert and "Days of Rage" opposite Mike Faist, both directed by Tripp Cullman.

STEPHEN GRAHAM (Doug Springsteen) was appointed Officer of the Order of the British Empire (OBE) in the 2023 New Years Honours List for his services to Drama.

Stephen Graham has enjoyed continued success following his critically acclaimed performance in the 2007 BAFTA Best British Film winner "This Is England," directed by Shane Meadows, together with the follow up Channel 4 mini-series: This Is England '86, '88 & 90', which also secured him a Best Leading Actor TV BAFTA nomination. Other notable credits include Jimmy McGovern's Accused opposite Sean Bean, for which Stephen received his first Best Supporting Actor TV BAFTA nomination. Stephen is also known for playing the iconic role of 'Al Capone' opposite Steve Buscemi in all 5 Seasons of Martin Scorsese's "Boardwalk Empire" on HBO.
In recent years, Stephen's TV credits include Jeff Pope's "Little Boy Blue" & "White House Farm Murders," as well as the highly acclaimed BBC1 series Line of Duty. Stephen was nominated for his second-Best Supporting Actor award at the 2019 BAFTA TV Awards for Sky's "Save Me," created by Lennie James. 2020 saw the return of Stephen teaming up again with Shane Meadows for C4's "The Virtues," which earned him the RTS TV Award for Best Actor and a second BAFTA TV nomination for Best Leading Actor.

In 2021, Stephen appeared in Andrew Haigh's "The North Water" for BBC1, alongside Colin Farrell. In the same year, Stephen collaborated as an executive producer with Jimmy McGovern and Sean Bean in the BBC1 prison series "Time," for which Stephen won Best Actor at the BPG Awards and was nominated for Best Supporting Actor at the 2022 BAFTA TV Awards. Stephen also executive produced and starred in "Help" in 2021; Jack Thorne's critically acclaimed feature length C4 drama, alongside Jodie Comer, which earned Stephen nominations for Leading Actor at the 2022 BAFTA TV Awards and Best Actor at the 2022 Satellite Awards.

Stephen's film credits include his portrayal of "Baby Face Nelson," opposite Johnny Depp and Christian Bale in "Public Enemy," and "Pirates of the Caribbean," opposite Johnny Depp and Penelope Cruz.

Other credits include "Tinker, Tailor, Soldier, Spy;" Idris Elba's directorial debut Yardie and Journey's End opposite Paul Bettany, Sam Claflin and Asa Butterfield. 2019 saw Stephen feature in Elton John biopic, "Rocketman."

Stephen starred in Scorsese's Netflix feature "The Irishman" as Tony "Pro" Provenzano opposite Al Pacino and Robert De Niro. "The Irishman" received a total of 10 Academy Award nominations. In 2020, Stephen starred in Greyhound alongside Tom Hanks and filmed Marvel's "Venom: Let There Be Carnage" alongside Tom Hardy. Stephen also starred in "Venom: The Last Dance" in November 2024.

In 2019 Stephen set up Matriarch Productions which released their first project Boiling Point in 2021 which earned Stephen Leading Actor nominations for both BIFA 2021 and film BAFTAs 2022. Following the success of the film, Boiling Point returned to the screens as a TV series. Boiling Point television series begins six months on from where the film ended with Stephen reprising his role as Andy. Stephen was most recently seen in Matriarch Production "Adolescence" for Netflix.

This year, Stephen has starred in Disney's "Young Woman and the Sea," a film based on Glen Stout's book of the same name which chronicles the daring journey of the first woman, Gertrude "Trudy" Ederle (Ridley), to ever swim across the English Channel in 1926. Recently, Stephen has also starred in Netflix's mind-bending graphic novel adaptation "Bodies" opposite Shira Haas and Netflix's much-anticipated feature film "Matilda" as Mr. Wormwood. The film was given an exclusive theatrical run in the U.K. and Ireland and took $5 million in its opening weekend, more than half the overall box office.

In 2023, he was recipient of the Richard Harris Award for his outstanding contribution to British film at the BIFA awards.

Stephen starred opposite Saoirse Ronan in "Blitz," a film directed by Steve McQueen which follows the lives of Londoners during the Second World War German bombing campaign. Stephen has also been announced in a leading and executive producing role in "A Thousand Blows" on Disney+, an epic new series set in the perilous world of illegal boxing in 1880s Victorian London. Stephen plays Sugar Goodson, a seasoned and dangerous boxer who becomes locked into an intense rivalry with Hezekiah, a newcomer from Jamaica. He can also next be seen in "Modi," Johnny Depp's second feature film about Italian painter, Modigliani.

FILMMAKERS:

SCOTT COOPER (Writer/Director/Producer) is the critically acclaimed, award-winning filmmaker known for directing, writing, and producing emotional character-led stories that span a variety of genres. He is best known for helming "Crazy Heart," starring Jeff Bridges, Maggie Gyllenhaal, Colin Farrell, and Robert Duvall; "Black Mass" starring Johnny Depp; "Hostiles," starring Christian Bale, Rosamund Pike, Wes Studi, Jesse Plemons, Rory Cochrane, and Ben Foster; and the upcoming "Springsteen: Deliver Me From Nowhere," starring Jeremy Allen White and Jeremy Strong.

Cooper made his directorial feature debut with "Crazy Heart" in 2009, which he also wrote and produced. The film earned three Academy Award nominations, winning for Best Actor (Bridges) and Best Song (T Bone Burnett/Ryan Bingham). Cooper also won an Independent Spirit Award for Best First Feature, a USC Scripter Award, and earned nominations from the Writers Guild of America and the Independent Spirit Awards for his "Crazy Heart" screenplay. Since then, he has collaborated with Guillermo del Toro ("Antlers"), Ridley Scott and Leonardo DiCaprio ("Out of the Furnace"), and Christian Bale on three separate projects ("Out of the Furnace," "Hostiles," "The Pale Blue Eye"), directing films released by Warner Brothers, Searchlight, and Netflix, among others.

Cooper's next project is the Bruce Springsteen biopic "Springsteen: Deliver Me From Nowhere" starring Jeremy Allen White and based on Warren Zane's book *Deliver Me From Nowhere: The Making of Bruce Springsteen's Nebraska*. Cooper directed, wrote, and produced the film, which is currently in post-production and will be released by 20th Century Studios later this year.

Over the course of his career, Cooper's films have encompassed both critical and box office successes. In addition to "Crazy Heart," his other films include the Leonardo DiCaprio/Ridley Scott produced "Out of the Furnace" (2013), starring Christian Bale, Woody Harrelson, Casey Affleck, Zoë Saldana, Forest Whitaker, and Sam Shepard. For his work as writer, director and producer, Cooper won the Best Debut and Second Film Award at the 2013 Rome Film Festival, where he was also nominated for a Golden Marc'Aurelio Award. Next was Cooper's 2015 Warner Bros. gangster film "Black Mass," which Cooper both directed and produced, and which made its worldwide debut at the Venice International Film Festival. The box-office hit garnered wins from critics' associations across the country and earned lead actor Johnny Depp the Desert Palm Achievement Award at the Palm Springs International Film Festival as well as a Best Actor nomination from the Screen Actors Guild. In 2017, Cooper's Western epic "Hostiles" debuted at both the Telluride Film Festival and Toronto International Film Festivals, earning widespread critical acclaim. The film reunited Cooper with his "Out of the Furnace" star Christian Bale and also starred Rosamund Pike, Wes Studi, Jesse Plemons, Rory Cochrane, and Ben Foster. In his next film "Antlers," Cooper explored yet another genre. Searchlight released the Guillermo Del Toro-produced horror film in October 2021. Cooper then re-teamed for a third time with his closest collaborator Christian Bale in "The Pale Blue Eye," an adaptation of Louis Bayard's novel of the same name. Robert Duvall, Gillian Anderson, Timothy Spall, Toby Jones, and Harry Melling rounded out the cast of the film, which Netflix released theatrically in December 2022.

ELLEN GOLDSMITH-VEIN (Producer) is the founder and CEO of The Gotham Group, a global entertainment company anchored by its literary management practice representing some of the most prolific, award-winning writers and directors in television, motion pictures—both live action and animation—publishing, journalism and content creation. The Gotham Group, which was founded by Goldsmith-Vein 30 years ago, has expanded into developing and producing films and series based on universally recognized and award-winning intellectual property, and remains the only major management/production company in Hollywood owned solely by a woman.

Most recently, Goldsmith-Vein and her team shepherded the script for "Juror No. 2," for 15 years as it wound its way through Hollywood before landing with Clint Eastwood and Warner Bros. with The Gotham Group producing. The team also packaged and are producing dystopian thriller "By All," set up at Warner Bros., with Yahya Abdul-Mateen II set to star and Steve Caple Jr. on board to direct. Ellen and team internally developed "The Last Days of John Allen Chau," written by Ben Ripley and directed by Justin Lin, which they are producing alongside Lin's Perfect Storm Entertainment. Goldsmith-Vein also produced "Springsteen: Deliver Me From Nowhere" based on the book by Warren Zanes detailing Bruce Springsteen's experience making his album Nebraska.

Goldsmith-Vein produced the motion picture adaptation of Holly Black and Tony DiTerlizzi's award-winning family adventure "The Spiderwick Chronicles," for Paramount Pictures. She also produced "The Maze Runner," trilogy of films based on James Dashner's bestselling book series, which grossed more than $1 Billion worldwide, and the Stargirl, franchise for Disney, based on Jerry Spinelli's beloved YA novels.

Under Goldsmith-Vein's leadership, The Gotham Group became the first representation company to focus efforts on animation, which remains a strength of the company. Gotham retains the largest roster of established writers, producers, creators, directors, and artists from around the world working in animation today. Among her animation credits, she produced the acclaimed Netflix feature "Wendell & Wild," from Jordan Peele and Henry Selick which won the NAACP Award and the AAFCA award and was nominated for a Critic's Choice and several Annie Awards. Goldsmith-Vein also executive produced the Emmy Award-nominated Creature Comforts, with partners Aardman Animation.

On the television side, where Goldsmith-Vein and Gotham have a first look deal at Disney's 20th Television, Goldsmith-Vein executive produced the breakout Disney+ series "Percy Jackson and the Olympians" which won the Kid's Choice Award. She executive produced "The Spiderwick Chronicles," for Paramount Television She also sourced, packaged and executive produced "Washington Black," based on Esi Edugyan's critically acclaimed novel, with Selwyn Hinds adapting and Sterling K. Brown starring and producing alongside Gotham for Hulu. She and Gotham are also producers on the Apple TV+ "WondLa."

Goldsmith-Vein started her professional life at Merrill Lynch before joining the venerable William Morris Agency in the television packaging department. She then segued to Nelvana Entertainment, where she worked developing animated film and television projects including Family Dog, with Brad Bird, and Tim Burton's Beetlejuice, among others.

Goldsmith-Vein is a prolific political fundraiser and philanthropist. She served on the Board of NAB/NFC for the Democratic National Committee, is a member of the National Finance Committee for U.S. Senator Cory Booker, and served on the National Finance Committees for U.S. President Barack Obama, Vice-President Kamala Harris, and former U.S. Secretary of State and presidential candidate Hillary Clinton. Locally, she is a member of Los Angeles Mayor Karen Bass' Finance Committee and was recently appointed to chair the Entertainment Industry Task Force. She is a member of the Executives Branch of the Academy of Motion Picture Arts & Sciences, Television Academy, the Producers Guild of America, Hollywood Radio & Television Society and Women in Animation, a member of the PGA's Animation & VFX Committee, and an Academy Gold mentor and judge for AMPAS' Nicholl Fellowship for Screenwriting. She is also a board member of the National Coalition Against Censorship and serves on the advisory boards of the Center for Scholars & Storytellers at UCLA, Young Storytellers, 826LA, Common Sense Media and is on the Board of Trustees of Hollins University in Virginia. A fierce advocate for gun safety, Goldsmith-Vein also serves on the Hollywood Committee for Brady United. In April 2020, in the height of the global pandemic, Goldsmith-Vein created Gotham Reads, the YouTube channel which features bestselling children's authors, celebrities and political figures reading beloved books for kids hard hit by the Covid-19 pandemic.

ERIC ROBINSON (Producer) is a producer and partner at The Gotham Group in Los Angeles. He most recently produced the Bruce Springsteen biopic "Springsteen: Deliver Me from Nowhere," for 20th Century Studios. Jeremy Allen White, Jeremy Strong, Stephen Graham and Paul Walter Hauser star in the Scott Cooper directed film. Previous credits include the Netflix film "Kodachrome," starring Ed Harris, Elizabeth Olson, and Jason Sudeikis, the Blumhouse thriller "Stephanie" directed by Akiva Goldsman, and "Last Days," directed by Justin Lin which premiered at the 2025 Sundance Film Festival.

Before joining The Gotham group, Robinson was EVP, Production and Development at The Weinstein Company where he worked on such films as "Inglorious Basterds," "The Kings Speech," and "The Hunting Party."

He resides in LA along with his wife, four children, two cats and a Dog.

SCOTT STUBER (Producer) Scott Stuber is an acclaimed producer and award-winning studio executive who recently entered into a wide-ranging, multi-year partnership with Amazon MGM Studios to relaunch the historic United Artists and to finance and release movies from his new production company. Stuber and his company are producing several films per year under the storied United Artists (UA) label, both for theatrical and Prime Video releases.

Stuber served as Chairman of Netflix Film from 2017 to 2024. Credited with transforming Netflix's expansive film slate, he oversaw the acquisition, development, or production of Netflix's biggest and most beloved movies, including "Red Notice" (one of Netflix's most popular movies of all time), "Bird Box," "Hustle," "Glass Onion: A Knives Out Mystery," Academy Award and BAFTA winner "All Quiet on the Western Front," Academy Award winner Guillermo del Toro's "Pinocchio," "The Adam Project," "The Gray Man," Academy Award and BAFTA winner "The Power of the Dog," "Don't Look Up," Martin Scorsese's "The Irishman," Sam Esmail's "Leave the World Behind," Academy Award winner "Marriage Story," and Academy Award winner "ROMA."

His deep ties to the creative community and decades of experience in producing commercially successful and acclaimed motion pictures enabled Netflix to connect with some of the industry's best talent and filmmakers, including Alfonso Cuarón, Spike Lee, Greta Gerwig, Noah Baumbach, Guillermo del Toro, Martin Scorsese, Shawn Levy, and Jane Campion. Under Stuber's leadership, Netflix was the most nominated studio at the Academy Awards for three consecutive years (2020, 2021, 2022).

Prior to Netflix, Stuber founded and ran Bluegrass Films, which produced such hits as "Ted," "Central Intelligence," and "Safe House," among many others. A former vice chairman of worldwide production at Universal Studios, he was responsible for many of its critically acclaimed, award-winning, and commercially successful films, including "A Beautiful Mind," "Seabiscuit," "Cinderella Man," "Jarhead," "8 Mile," "Meet the Parents" and its follow-up films, plus both the "Bourne" and "Fast and the Furious" franchises. More than 20 of the films he supervised grossed over $100 million at the U.S. box office.

Stuber is currently working on several films with United Artists, including "Kill Your Darlings," based on bestselling author Peter Swanson's forthcoming novel and starring Julia Roberts, and a film from Edward Berger based on the forthcoming memoir from Evan Gershkovich, the reporter for The Wall Street Journal who was imprisoned in Russia for more than a year. Other upcoming projects for Stuber include Guillermo del Toro's "Frankenstein" for Netflix and "Panic Carefully," Sam Esmail's upcoming thriller starring Julia Roberts for Warner Brothers.

Beyond his production work, Stuber maintains an active role in film preservation and education through his board positions with the British Film Institute (BFI), American Cinematheque, and the National Film Preservation Foundation. He also serves on the University of Arizona President's Council.

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